

SOTHEBY & CO.

34 & 35 NEW BOND ST., LONDON. W.1

CATALOGUE

OF

IMPORTANT IMPRESSIONIST
PAINTINGS AND DRAWINGS

The Property of MR. WALTER F. CHRYSLER, JR.

ALSO

The Property of SIR JOHN ROTHENSTERN, C.B.E.

The Property of

SIR EDWARD BEDDINGTON-BEHRENS, C.M.G., M.C.

The Property of MONSIEUR MAX CASTETS

The Property of ALDO VAN EYCK, ESQ.

The Property of TERENCE RATTIGAN, ESQ.

AND

The Property of THE MOST NOBLE

HUGH RICHARD ARTHUR, DUKE OF WESTMINSTER,

G.C.V.O., D.S.O. (dec'd)

Day of Sale

WEDNESDAY, JULY 1st, 1959

AT ELEVEN O'CLOCK PRECISELY

1959

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Silver	0	10	0
Jewellery, Vertu	0	10	0
	£4	15	0

Printed Lists of Prices and Buyers' Names

(issued immediately following each sale)

	£	s.	d.
Coins, Medals, Antiquities	0	5	0
Books, MSS., Autograph Letters	3	10	0
Pictures and Drawings	1	15	0
Engravings and Etchings	0	10	0
Armour, China, Carpets, Furniture, Glass, Rugs, Tapestries, Textiles	4	10	0
Silver	1	5	0
Jewellery, Vertu	1	5	0
	£13	0	0

SOTHEBY & Co's

SALE OF

IMPORTANT IMPRESSIONIST PAINTINGS AND DRAWINGS

1st July, 1959

PRICES AND BUYERS' NAMES

Lot		£	s.	d.	Lot		£	s.	d.
1	Marlborough				34	Stein, L. C.	19,000	0	0
	Fine Art	160	0	0	35	O'Hana			
2	Keins	220	0	0		Galleries	11,000	0	0
3	Cohen, L. Ltd.	950	0	0	36	Gourlay, F. J.	200	0	0
4	Dawnay, Charles	400	0	0	37	Tooth, A.	250	0	0
5	Mayor Gallery	520	0	0	38	Mayor Gallery	15,000	0	0
6	Tooth, A.	1,000	0	0	39	O'Hana Galleries	4,000	0	0
7	Gardiner,				40	Gardiner, Mrs.	200	0	0
	Mrs. A. D.	160	0	0	41	Love, K.	200	0	0
8	Reiss, J.	240	0	0	42	Granville	55	0	0
9	World House				43	Frankforter, A.	80	0	0
	Galleries Corp.	340	0	0	44	Good	200	0	0
10	Bryanston	700	0	0	45	Cohen, L. Ltd.	320	0	0
11	Beyeler	36,000	0	0	46	Knoedler	70	0	0
12	Klein, O.	300	0	0	47	Metcalfe, R. B.	220	0	0
13	Klein, O.	180	0	0	47a	Dautrene	50	0	0
14	Beyeler	40,000	0	0	48	Piccadilly Gallery	60	0	0
15	Speigel, S.	6,000	0	0	49	Claas, P.	110	0	0
16	Andrea				50	Metcalfe, Miss G.	80	0	0
	Corporation	2,500	0	0	51	Bryanston	350	0	0
17	Widdup	220	0	0	52	Spiegel, S.	350	0	0
18	Packer	5,500	0	0	53	di Romare	50	0	0
19	Cohen, L. Ltd.	1,800	0	0	54	Patch	75	0	0
20	Talbot Rice	700	0	0	55	Gertz, W.	80	0	0
21	Betts	800	0	0	56	Grange	80	0	0
22	Reid & Lefevre	3,600	0	0	57	Keins	140	0	0
23	Estorick	100	0	0	58	Frankforter	120	0	0
24	Hanover Gallery	350	0	0	59	Scharf, Dr.	5	0	0
25	Fine Art Society	620	0	0	60	World House			
26	Reid & Lefevre	2,800	0	0		Galleries Corp.	1,100	0	0
27	Hulton, Lady	13,000	0	0	61	Granville	90	0	0
28	Maclaren, M.	6,500	0	0	62	Andrea			
29	Tooth, A.	1,000	0	0		Corporation	60	0	0
30	Hallsborough	1,100	0	0	63	Maison	140	0	0
31	Estorick	8,500	0	0	64	Kauffman	1,300	0	0
32	Felheimer, L.	22,000	0	0	65	Estorick	400	0	0
33	Beddington-Behrens,				66	Gourlay, F. J.	700	0	0
	Sir E.	16,000	0	0	67	Summers, M.	650	0	0

Lot		£	s.	d.
68	Dawnay, Charles	1,600	0	0
69	World House Galleries Corp.	6,000	0	0
70	Bryanston-Jones	300	0	0
71	Packer ...	6,500	0	0
72	Kalman, C.	1,100	0	0
73	Cohen, L. Ltd.	2,800	0	0
74	Felheimer, L.	5,500	0	0
75	Felheimer, L.	4,200	0	0
76	Tooth, A. ...	2,600	0	0
77	Gourlay, F. G.	12,000	0	0
78	World House Galleries Corp.	280	0	0
79	Arcade Gallery ...	180	0	0
80	Arcade Gallery ...	400	0	0
81	Callinan, J. ...	550	0	0
82	Chrysler, W. ...	250	0	0
83	Grosvenor Estates	800	0	0
84	Tooth, A. ...	1,850	0	0
85	Bryanston ...	500	0	0
86	Tooth, A. ...	3,800	0	0
87	Hallsborough	15,000	0	0
88	Klinkhoff, W. Gallery	950	0	0
89	Dawnay, C.	6,000	0	0
90	Cohen, L. Ltd.	300	0	0
91	Springer, A. ...	500	0	0
92	Potter ...	35	0	0
93	Springer, A. ...	450	0	0
94	Matthiesen ...	550	0	0
95	Gourlay ...	500	0	0
96	Scwheitzer, M. R.	150	0	0
96a	Andrea Corporation	70	0	0
97	Kaplan ...	700	0	0
98	Andrea Corporation	350	0	0
99	Springer, A. ...	420	0	0
100	Knoedler ...	600	0	0
101	World House Galleries Corp.	2,900	0	0
102	Tooth, A. ...	640	0	0
103	Dautreane ...	80	0	0
104	Dautreane ...	120	0	0
105	Green, M. ...	720	0	0
106	Bryanston ...	120	0	0
107	Truman ...	50	0	0

Lot		£	s.	d.
108	Withdrawn ...	—	—	—
109	Truman ...	160	0	0
110	Newman ...	480	0	0
111	Kaplan ...	45	0	0
112	Fine Art Society	380	0	0
113	Kalman, C. ...	100	0	0
114	Rogger, W. ...	120	0	0
115	Jordan ...	35	0	0
116	Tooth, A. ...	300	0	0
117	Sznicer, F. ...	120	0	0
118	Beycler ...	4,200	0	0
119	Newhouse Gallery	320	0	0
119a	Whitbread ...	180	0	0
120	Whitbread ...	180	0	0
120	World House Galleries Corp.	300	0	0
121	Gutman French Art Gallery	250	0	0
121a	Engel Gallery ...	160	0	0
122	Gourlay, F. J.	500	0	0
123	Tooth, A. ...	1,500	0	0
124	Schaeffer, G.	3,600	0	0
125	Dawnay, C.	3,000	0	0
126	Patch ...	3,800	0	0
127	World House Galleries Corp.	2,400	0	0
128	World House Galleries Corp.	800	0	0
129	O'Hana Gallery	3,400	0	0
130	Cohen, L. Ltd.	1,600	0	0
131	Cohen, L. Ltd.	1,500	0	0
132	Newman ...	1,500	0	0
133	World House Galleries Corp.	6,200	0	0
134	Johnson ...	4,500	0	0
135	World House Galleries Corp.	3,400	0	0
136	World House Galleries Corp.	500	0	0
137	Newbury, G. C.	280	0	0
138	Gordon ...	700	0	0
139	Callinan ...	2,400	0	0
140	Tooth, A. ...	2,500	0	0
141	O'Hana Gallery	1,200	0	0
Total of Sale		£366,070	0	0

CATALOGUE
OF
IMPORTANT IMPRESSIONIST PAINTINGS,
DRAWINGS AND SCULPTURE

INCLUDING

PORTRAIT DE MADAME CÉZANNE, 1875, BY PAUL CÉZANNE
LE FAISAN, 1879, BY PIERRE-AUGUSTE RENOIR
LE RETOUR DE LA CHASSE À ALBI, 1883, BY HENRI DE TOULOUSE-LAUTREC
LA BRIQUETERIE À ERAGNY, 1888, BY CAMILLE PISSARRO
PORTRAIT DE MISIA SERT, 1904, BY PIERRE-AUGUSTE RENOIR
LE BASSIN DE NYMPHÉAS, 1906, BY CLAUDE MONET
FEMME À LA MANDOLINE, 1910, BY GEORGES BRAQUE
LE MOULIN DE SANNOIS, 1915, BY MAURICE UTRILLO
AMBROISE VOLLARD EN TORÉADOR, 1917, BY PIERRE-AUGUSTE RENOIR
The Property of Mr. Walter H. Chrysler, Jr.

ALSO

STILL LIFE WITH AZALEAS, 1866, BY HENRI FANTIN-LATOURE
PAYSAN BÉCHANT, 1881, BY VINCENT VAN GOGH
PORTRAIT DE PAULÉMILE, 1892, BY CAMILLE PISSARRO
VENICE FROM THE BACINO, 1892, BY EUGÈNE BOUDIN
PORTRAIT OF BEATRICE HASTINGS, 1915, BY AMEDO MODIGLIANI
COMPOSITION SANS TITRE, 1927, BY JOAN MIRÓ
COMPOSITION EN BLEU, ROUGE ET NOIR, 1946, BY NICOLAS DE STAËL

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CATALOGUE
OF
IMPORTANT IMPRESSIONIST PAINTINGS,
DRAWINGS AND SCULPTURE

DAY OF SALE
Wednesday, July 1st, 1959
AT ELEVEN O'CLOCK PRECISELY

NOTE: Unless otherwise stated, throughout this catalogue the medium is
oil on canvas

The Property of Sir Edward Beddington-Behrens, C.M.G., M.C.

JEAN-LOUIS FORAIN

- 1 DEUX DANSEUSES, *pen and ink and wash, signed* 13½ by 10½ in.

CAMILLE PISSARRO

- 2 L'ÉGLISE À ERAGNY, *pen and ink over pencil, signed and inscribed*
7 in. by 9½ in.

** A study for the etching Delteil 26, which is dated 1890.

RAOUL DUFY

- 3 AVILA, watercolour heightened with white, signed and inscribed
19 $\frac{1}{4}$ in. by 25 $\frac{5}{8}$ in.

SALVADOR DALI

- 4 CHRIST ON THE CROSS, a study for the oil painting, red chalk, pen
and wash, signed and dated 1951 28 $\frac{1}{4}$ in. by 22 $\frac{3}{8}$ in.

DIETZ EDZARD

- 5 JEUNE FILLE dans un café, signed 31 $\frac{1}{4}$ in. by 25in.

** Painted in 1932.

* Exhibited: New York, 1939-45, Museum of Modern Art,
Loan Exhibition.

ANDRÉ DERAÏN

- 6 LA SOURCE dans le bois, signed 13 $\frac{3}{4}$ in. by 14 $\frac{1}{2}$ in.

The Property of Monsieur Max Castets

ARISTIDE MAILLOL

- 7 FEMME ACCROUPIE, *red chalk heightened with white on buff paper, stamped with the initial* 12in. by 9in.

** From the Collection of Alexis Rudier.

ARISTIDE MAILLOL

- 8 FEMME ALLONGÉE, *crayon conté, stamped with the initial* 9½in. by 12¾in.

PAUL SIGNAC

- 9 THE HARBOUR AT TRIEUX, *black chalk and watercolour heightened with white, signed, inscribed and dated '25* 6½in. by 7½in.

MAURICE BRIANCHON

- 10 LA PLAGE À ST. JEAN-DE-LUZ, *personnages noirs, signed* 23¾in. by 17½in.

** Painted circa 1950.

The Property of Mr. Walter P. Chrysler, Jr.
of Provincetown, Massachusetts

GEORGES BRAQUE

- 11 FEMME À LA MANDOLINE, signed, oval 36in. by 28½in.

** Painted in 1910.

From the Galerie Kahnweiler, Paris.

From the Collection of Christian Zervos

From the Charreau Collection.

See: Christian Zervos, *L'Histoire de l'Art Contemporain*, page 227, reproduced.

See: Carl Einstein, *Georges Braque*, London and New York, 1934, plate IX. [The reproduction was made from a photograph taken before Braque had signed the picture.]

See: Carl Einstein, *Kunst des XX Jahrhunderts*, page 345.

See: Henry R. Hope, *Georges Braque*, New York, 1949, Museum of Modern Art Publication, page 45, reproduced.

See: Maurice Gieure, *G. Braque*, Paris and London, 1956, plate 21.

Exhibited: Antwerp, 1926, *Charreau Collection*, no. 158.

Exhibited: Chicago, November 1939, Arts Club, *Braque Retrospective Exhibition*, no. 32, reproduced as frontispiece in catalogue.

Exhibited: Washington, December 1939-January 1940, Phillips Memorial Gallery, *Braque Retrospective Exhibition*, no. 17.

Exhibited: San Francisco, February 1940, Museum of Art, *Braque Retrospective Exhibition*, no. 32.

Exhibited: Virginia and Philadelphia, 1941, *Chrysler Collection Exhibition*, no. 19, reproduced in catalogue.

Exhibited: New York, March 29th-June 12th, 1949, Museum of Modern Art, *Braque Exhibition*.

Exhibited: Buffalo, New York, May 14th-June 12th, 1955, Albright Art Gallery, *Fiftieth Anniversary Exhibition, Fifty Paintings, 1905-1913*, no. 5, reproduced in catalogue on page 17.

Exhibited: Chicago, October 3rd, November 4th, 1955, Arts Club, *Fortieth Anniversary Exhibition*, no. 3, reproduced in catalogue on page 12.

Exhibited: Portland, Seattle, San Francisco, Los Angeles, Minneapolis, St. Louis, Kansas City, Detroit and Boston, 1956-57, *Paintings from the Collection of Walter P. Chrysler, Jr.*, no. 94, page 53 in the catalogue, reproduced page 137.

[See ILLUSTRATION]



Wednesday

7

July 1st, 1959

EMILE BERNARD

12 LOT AND HIS DAUGHTERS, *signed and dated* 1911 47in. by 71in.

** From the Collection of Madame Baugin, daughter of the
* artist.

JEAN-CHARLES CAZIN

13 AUTUMN LANDSCAPE, *signed* 58½in. by 64½in.

** From the Collection of René-Antoine May.
* From the Durand-Ruel Collection.

PAUL CÉZANNE

- 14 PORTRAIT DE MADAME CÉZANNE, sur un fauteuil rouge
21½in. by 17¾in.

** Painted circa 1872-77.

* From the Collection of Dikran Kelekian.

From the Collection of John Quinn.

From the Collection of Cornelius J. Sullivan.

See: Ambroise Vollard, *Paul Cézanne*, Paris 1914, plate 39, page 59.

See: Ambroise Vollard, *Paul Cézanne*, Munich 1921, page 104, reproduced.

See: Georges Rivière, *Le maître Paul Cézanne*, Paris 1923, page 123, reproduced, page 204.

See: Sheldon Cheney, *A Primer of Modern Art*, 1924, page 94, reproduced.

See: Emile Bernard, *Sur Paul Cézanne*, Paris 1925, page 124, reproduced.

See: Elie Faure, *Paul Cézanne*, Paris 1926, plate 12.

See: Kurt Pfister, *Cézanne, Gestalt-Werk-Mythos*, Potsdam 1927, plate 35.

See: *Cahiers d'Art*, 1927, page 335, reproduced.

See: *The Arts*, 1929, no. 10, page 9, reproduced.

See: Lionello Venturi, *Cézanne, Son Art-Son Oeuvre*, 1936, Vol. I, page 116, no. 229, Vol. II, plate 62, no. 229.



Exhibited: Paris 1895, *Exposition Paul Cézanne*, Galerie Volland.

Exhibited: New York, July-September 1920, Metropolitan Museum, *Fiftieth Anniversary Exhibition*.

Exhibited: New York, 1926, Brooklyn Museum, *Loan Exhibition*.

Exhibited: New York, January 1928, Wildenstein Galleries, *Paul Cézanne Exhibition for the Benefit of the French Hospital of New York*, no. 24.

Exhibited: New York, November 1929, Museum of Modern Art, *First Loan Exhibition*, no. 5, reproduced in the catalogue. This exhibition consisted only of works by Cézanne, Gauguin, Seurat and Van Gogh.

Exhibited: Springfield, Massachusetts, 1933, Springfield Museum of Arts, *Opening Exhibition*, no. 105, reproduced in the catalogue.

Exhibited: Chicago, April 1940, Arts Club, *Origins of Modern Art*, no. 9.

Exhibited: Virginia, January 16th-March 4th, 1941, Museum of Fine Arts, *Collection of Walter P. Chrysler, Jr.*, no. 32, reproduced in the catalogue.

Exhibited: Philadelphia, March 29th-May 11th, 1941, Museum of Art, *Collection of Walter P. Chrysler, Jr.*, no. 32, reproduced in the catalogue.

[See ILLUSTRATION]

PAUL CÉZANNE

15 COIN DE RIVIÈRE

11 $\frac{3}{4}$ in. by 16 $\frac{1}{2}$ in.

** A somewhat similar composition for which the date 1865-67 is suggested is recorded in Lionello Venturi, *Cézanne-Son Art Son Oeuvre*, 1936, no. 34.

Sold Paris May 30th, 1927, Galerie Georges Petit, Collection de Monsieur G.U.

[See ILLUSTRATION]





PAUL CÉZANNE

16 VACHE À L'ÉTABLE

39in. by 49½in.

**
* Painted circa 1860-65; the picture remained for many years in the Jas de Bouffan.

From the Collection of Madame Mauricia Gustave Coquiot. Sold with a certificate by Lionello Venturi, dated July 25th, 1946, in which a similarity in style to that of the portrait of the artist's father, now in the Pitcairn Collection, Philadelphia, is noted.

[See ILLUSTRATION]

LUCIE COUSTURIER

17 PORTRAIT DE MADEMOISELLE B. sur un fauteuil

35½in. by 28½in.

**
* From the Collection of François Cousturier.

Exhibited: Paris, December 1933-January 1934, *Seurat et ses Amis, an exhibition organised by the Gazette des Beaux-Arts*, no. 8, reproduced in the catalogue.

HONORÉ DAUMIER

18 TÊTE D'HOMME, on board

8¼in. by 6¼in.

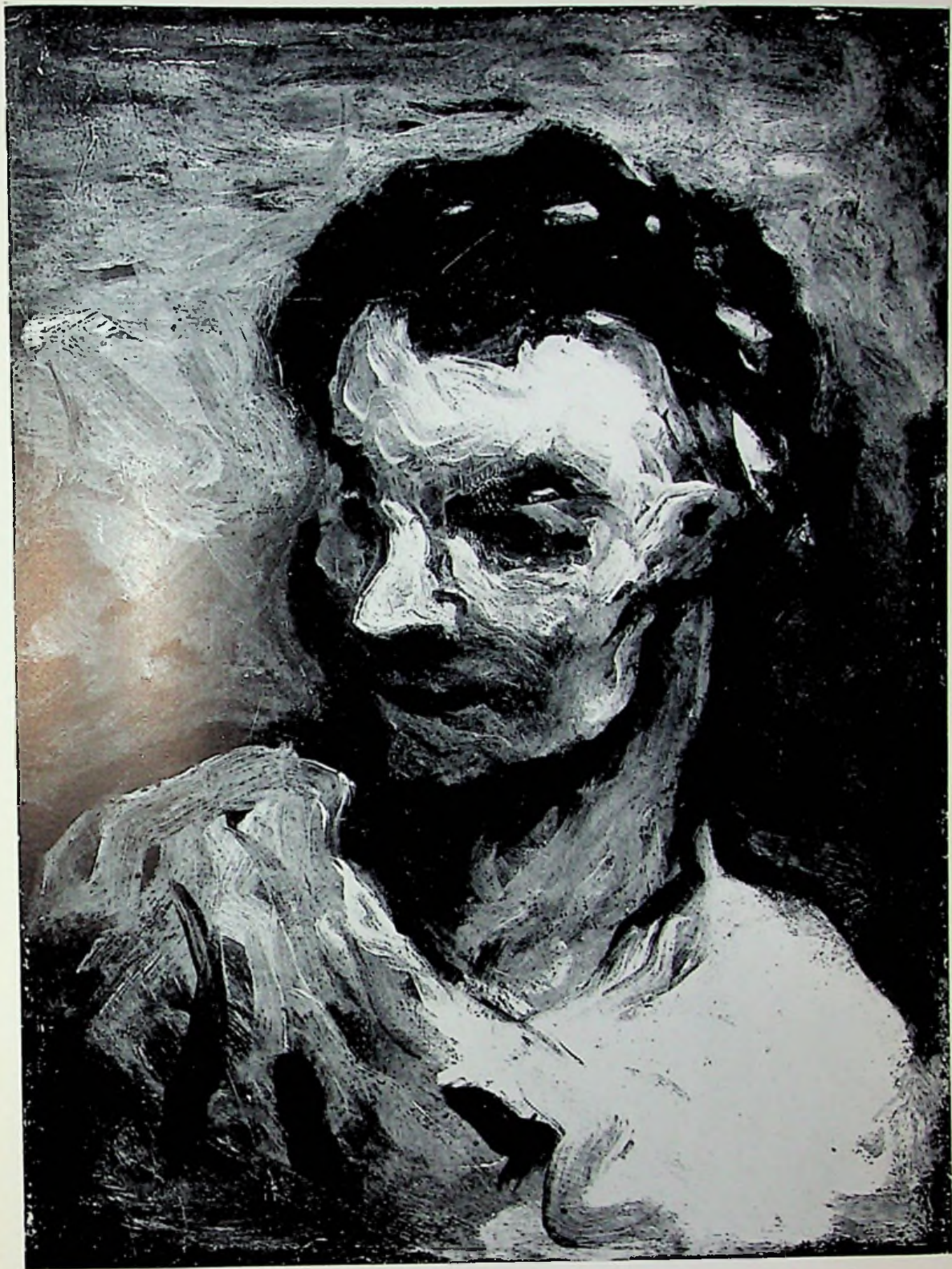
** From the Camentron Collection.

From the Collection of Alphonse Kann.

From the Collection of Dikran Kelekian.

See: *Catalogue of the Kelekian Collection*, New York 1922, plate 125.See: E. Klossowski, *Daumier*, Munich 1923, no. 449, reproduced on plate 129.See: E. Fuchs, *Der Maler Daumier*, Munich 1927, no. 14A and plate 14A.See: *Art News*, January 17th, 1941, page 10, reproduced.Exhibited: Chicago, April 1940, Arts Club, *Origins of Modern Art*, no. 44.Exhibited: Richmond, Virginia, January 16th-March 4th, 1941, Museum of Fine Arts, *Collection of Walter P. Chrysler, Jr.*, no. 40, reproduced in the catalogue.Exhibited: Philadelphia, March 29th-May 11th, 1941, Museum of Art, *Collection of Walter P. Chrysler, Jr.*, no. 40, reproduced in the catalogue.

[See ILLUSTRATION]





ANDRÉ DERAÏN

- 19 PORTRAIT DE FEMME au corsage rouge, *signed* 45½in. by 34in.

** Exhibited: Provincetown, Massachusetts, July-September, 1958, Chrysler Art Museum, *Inaugural Exhibition*, no. 16, pages 11, 56 in the catalogue, reproduced.

[See ILLUSTRATION]

ROGER DE LA FRESNAYE

- 20 NU COUCHÉ 26in. by 41in.

OTHON FRIESZ

- 21 BAIGNEURS DANS LA FÔRET, *signed and dated '09* 37½in. by 63in.

** From the Collection of Albert Kleinman.

PAUL GAUGUIN

- 22 BOUQUET DE FLEURS, signed, dated '82 and inscribed à mon ami
Bertaux, on panel 4½ in. by 6¾ in.

** From the Bertaux Collection.

* From the Collection of Chester H. Johnson.

Exhibited: Wallingford, Connecticut, 1936, *Choate Exhibition*.

Exhibited: Detroit 1937, Institute of Arts, *Chrysler Collection Exhibition*, no. 65.

Exhibited: Virginia 1941, Museum of Fine Arts, *Chrysler Collection Exhibition*, no. 54.

Exhibited: Philadelphia 1941, Museum of Art, *Chrysler Collection Exhibition*, no. 54.

[See ILLUSTRATION]



FERNAND LÉGER

- 23 ETUDE D'OBJET—morceau de flanelle, pencil, signed with initials,
inscribed and dated '29 11in. by 8in.

** See: George Waldemar, *Formes*, July 1930, page 5,
reproduced.

Exhibited: Detroit, 1937, Institute of Arts, *Selected Exhibition
of the Walter P. Chrysler, Jr., Collection*, no. 120.

Exhibited: Virginia, January 16th-March 4th, 1941, Museum
of Fine Arts, *Collection of Walter P. Chrysler, Jr.*, no. 84,
page 59 in the catalogue.

Exhibited: Philadelphia, March 29th-May 11th, 1941, Museum
of Art, *Collection of Walter P. Chrysler, Jr.*, no. 84.

FERNAND LÉGER

- 24 COMPOSITION WITH A HEAD, pen and ink, signed with initials and
dated '31 8½in. by 12½in.

** Exhibited: Detroit, October 1937, Institute of Arts, *Selected
Exhibition of the Walter P. Chrysler, Jr., Collection*, no. 139.

Exhibited: Virginia, January 16th-March 4th, 1941, Museum
of Fine Arts, *Collection of Walter P. Chrysler, Jr.*, no. 96.

Exhibited: Philadelphia, March 29th-May 11th, 1941, Museum
of Art, *Collection of Walter P. Chrysler, Jr.*, no. 96.

GUSTAVE LOISEAU

- 25 LES FALAISES DU CAP FRÉHEL, *signed and dated 1905*
25½in. by 36in.

** From the Collection of Durand-Ruel.

HENRI MATISSE

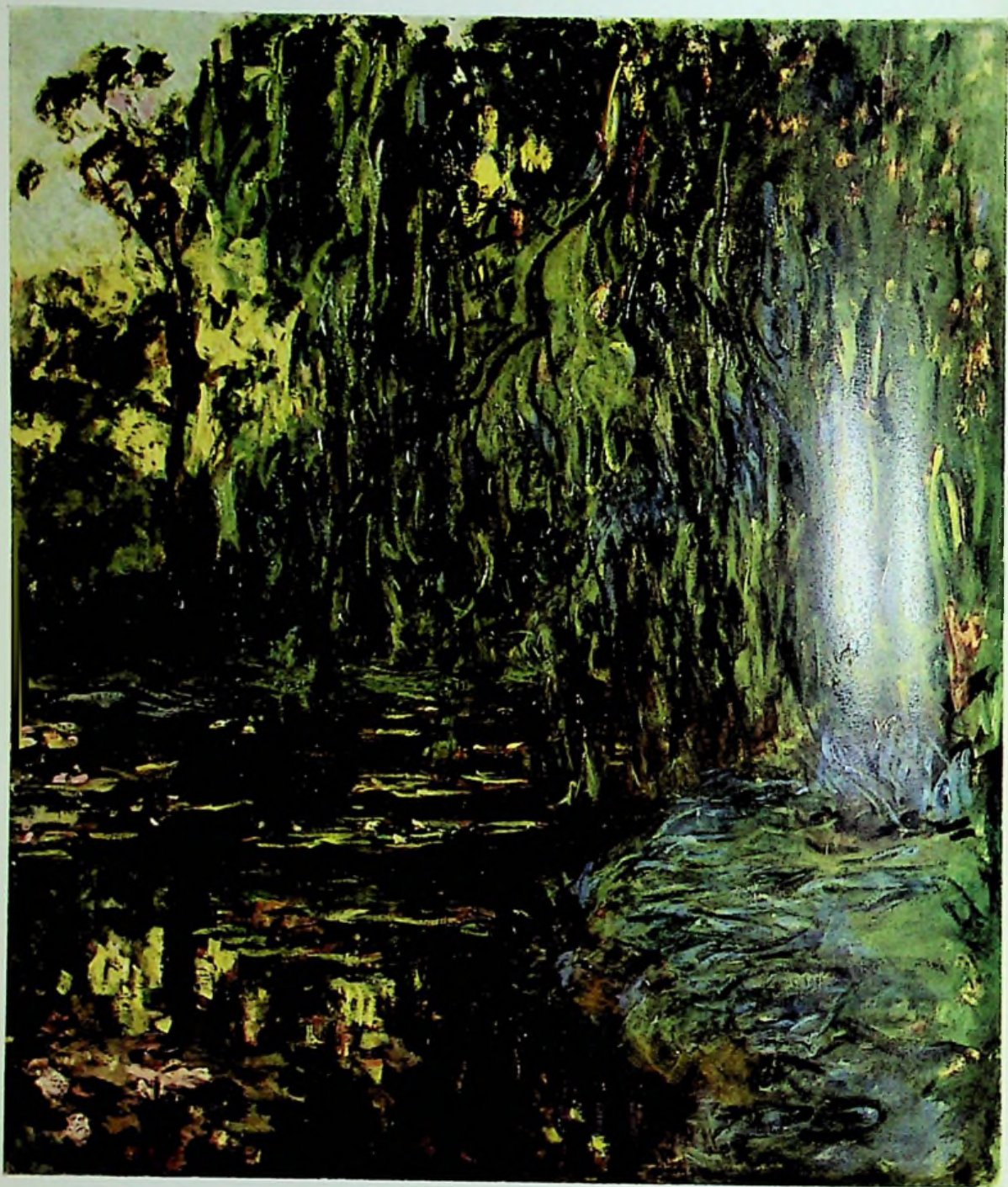
- 26 LE PHARE, a group of buildings on a headland, *signed*
16½in. by 21in.

** Painted circa 1900.

From J. K. Thannhauser, New York.

[See ILLUSTRATION]





CLAUDE MONET

27 LES SAULES, BASSIN DE NYMPHÉAS À GIVERNY 58in. by 56in.

** Painted in 1906

* See: Gustave Geffroy, *Claude Monet*, Paris 1922, page 288,
reproduced in colour.

[See ILLUSTRATION]

PABLO PICASSO

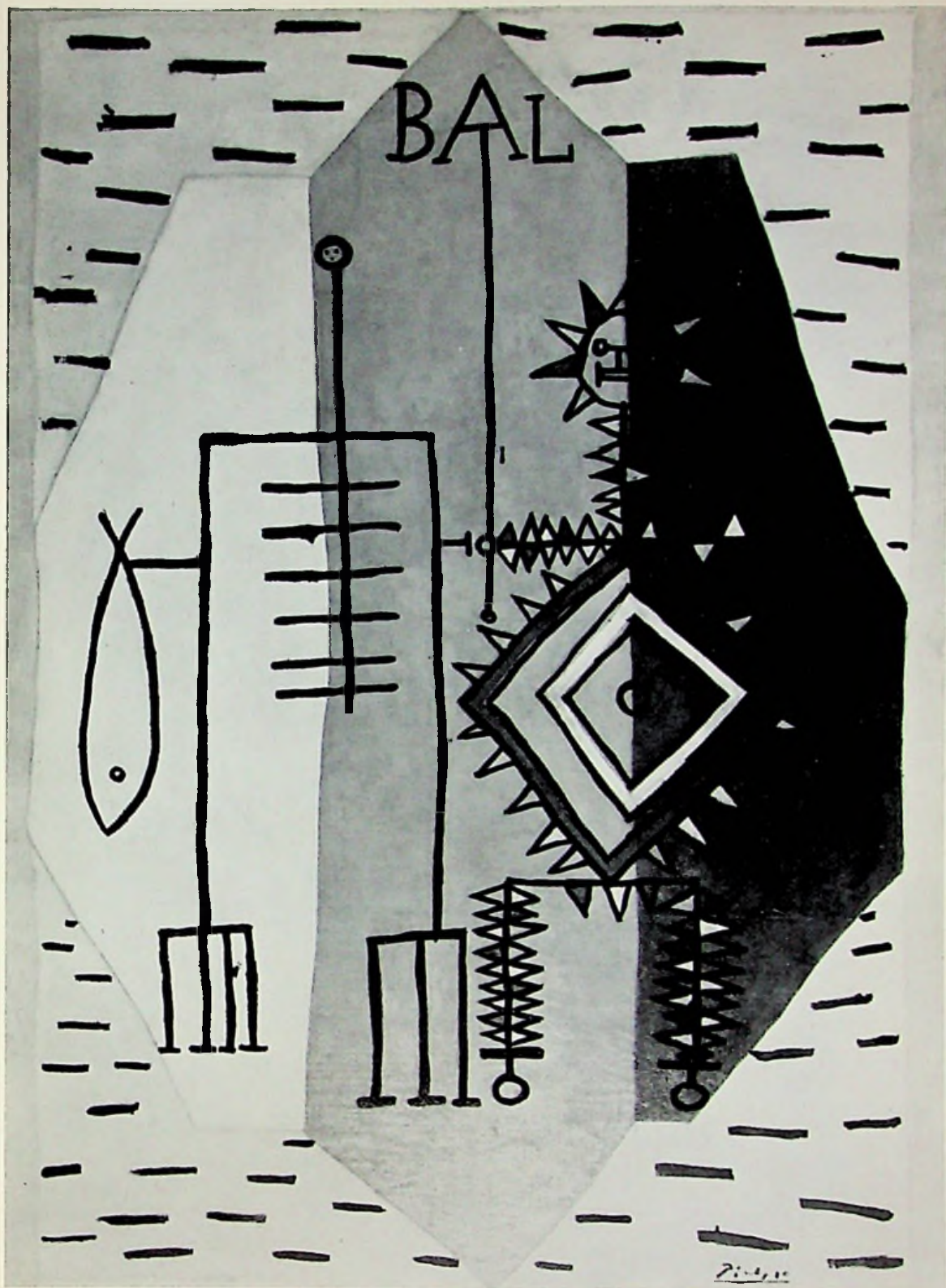
28 COMPOSITION POUR UN BAL DE MARDI-GRAS, *signed*
115 $\frac{1}{4}$ in. by 83 $\frac{1}{4}$ in.

✱✱ Painted for Count Etienne de Beaumont in 1923.

The painting was signed by Picasso in February 1956 at Cannes; a certificate to this effect from Picasso dated March 14th, 1956 is sold with the picture.

Exhibited: Paris, June-October, 1955, Musée des Arts Décoratifs, *Picasso-Peintures* 1900-1955, not numbered in the exhibition and reproduced unsigned.

[See ILLUSTRATION]





PABLO PICASSO

29 LE GAMIN, *pencil, signed*

6½in. by 4in.

** Drawn circa 1905.

* Exhibited: Richmond, Virginia, 1941, Museum of Fine Arts, *Chrysler Collection Exhibition*, no. 197 [page 113 in the catalogue].

Exhibited: Philadelphia, 1941, Museum of Fine Art, *Chrysler Collection Exhibition*, no. 197.

[See ILLUSTRATION]

PABLO PICASSO

- 30 EX LIBRIS POUR GUILLAUME APOLLINAIRE, *pen and ink with water-colour, signed and inscribed* 7½in. by 4¾in.

** Drawn circa 1905.

* From the Collection of Douglas Cooper.

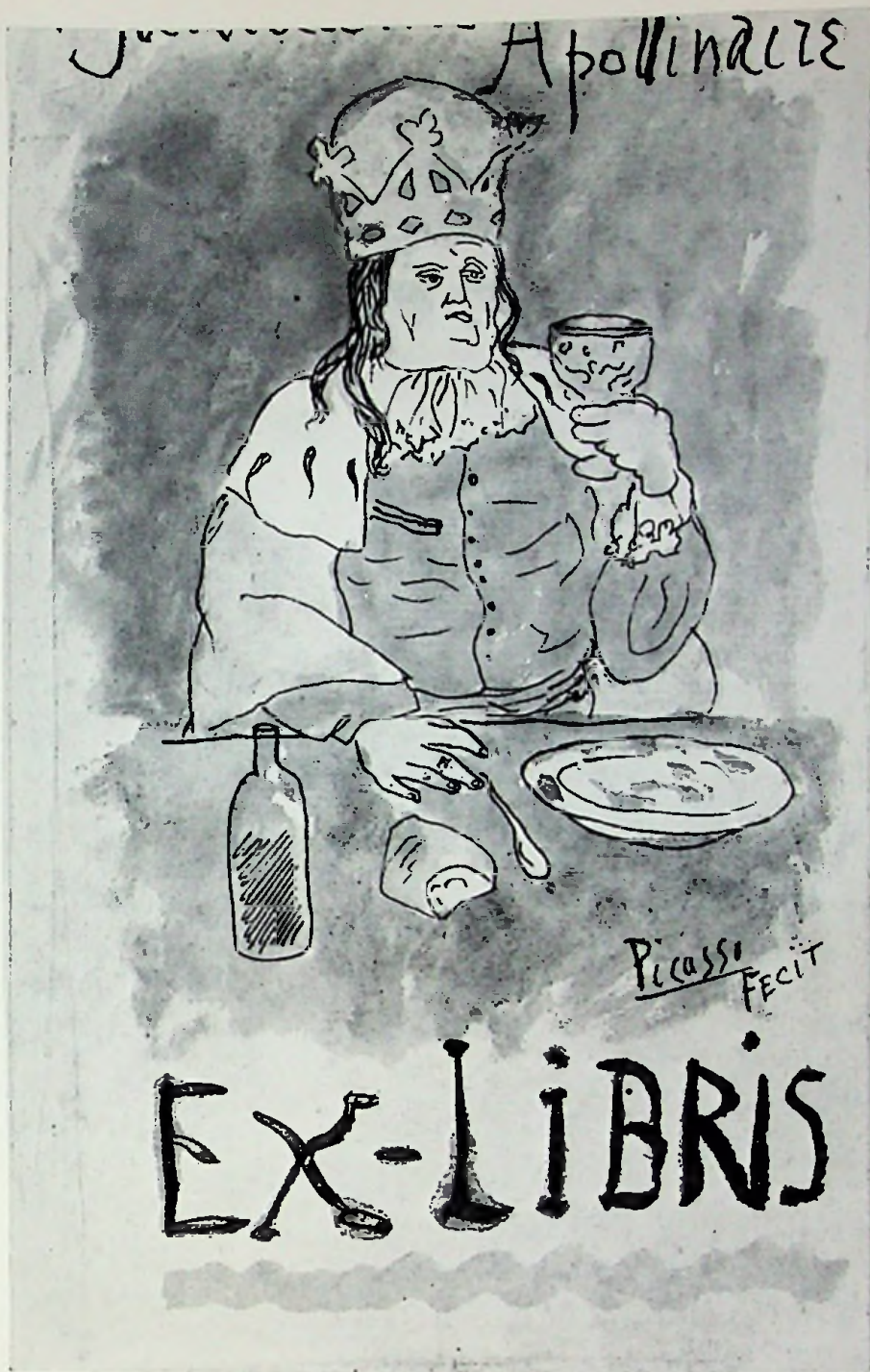
See: Christian Zervos, *Picasso*, Paris 1932, Vol. I, no. 225, plate 100.

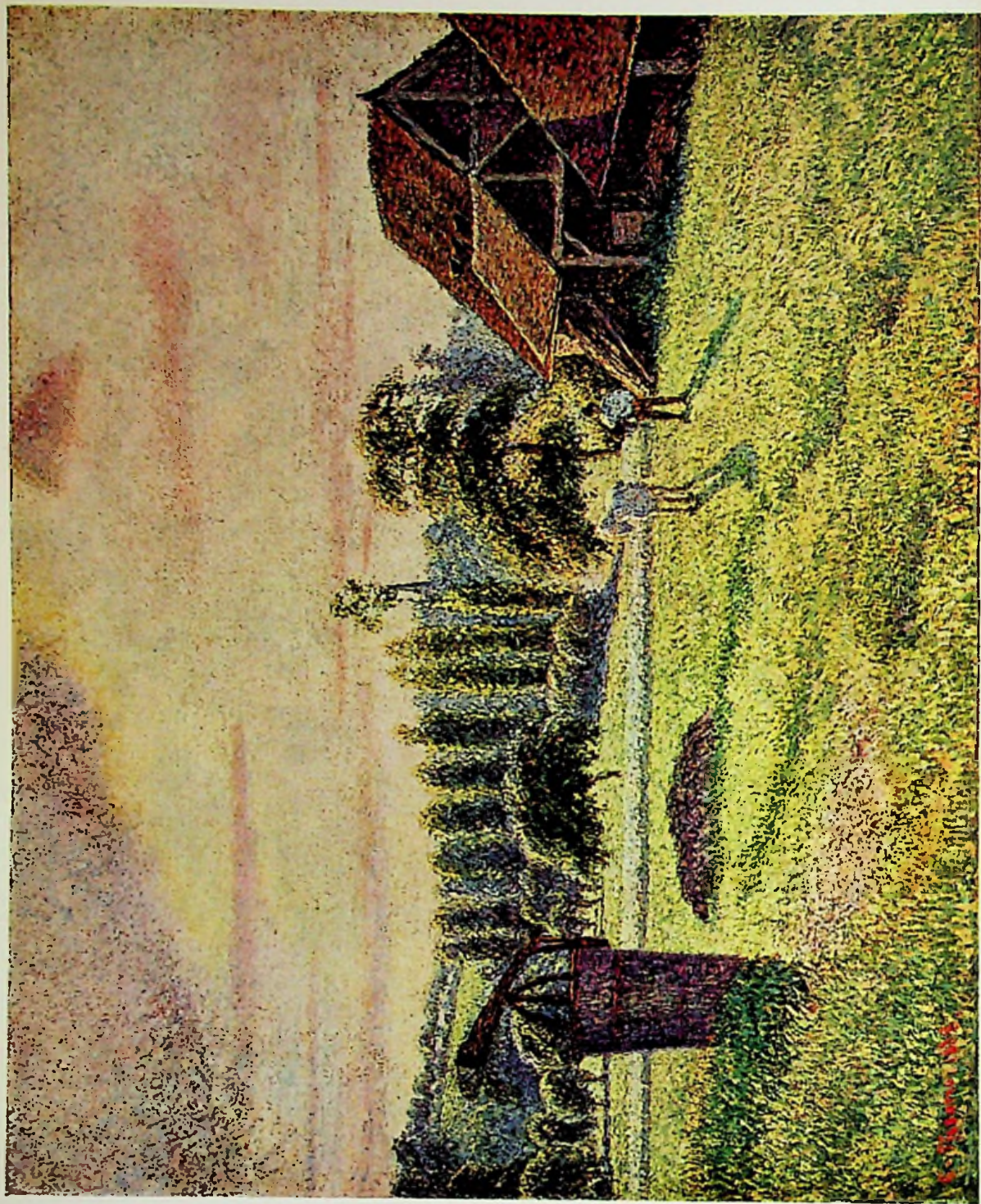
Exhibited: New York, November-December 1939, and subsequently Chicago January-February, 1940, *Picasso: Forty years of his Art*, no. 50.

Exhibited: Richmond, Virginia, 1941, Museum of Fine Arts, *Chrysler Collection Exhibition*, no. 196.

Exhibited: Philadelphia, 1941, Museum of Fine Art, *Chrysler Collection Exhibition*, no. 196.

[See ILLUSTRATION]





CAMILLE PISSARRO

- 31 LA BRIQUETERIE À ERAGNY, *signed and dated 1888* 22 $\frac{3}{4}$ in. by 28 $\frac{1}{4}$ in.

** Pissarro completed two other paintings of this subject, both in 1885, one much smaller [Pissarro and Venturi no 861] now in the Hindley-Smith Collection and the other of identical size but without the horse and figure [Pissarro and Venturi no. 679] formerly with Marcel Bernheim.

From the Collection of Victor Desfossés, Sale Paris, April 28, 1899, no. 51.

From the Serret-Fauveau Collection.

See: L. Rodo Pissarro and Lionello Venturi, *Camille Pissarro, Son Art—Son Oeuvre*, 1939, vol. I, page 183, no. 724, vol. II, plate 152, no. 724.

Exhibited: Chicago, May, 1931, *Chester H. Johnson Spring Exhibition*, no. 8.

[See ILLUSTRATION]

PIERRE-AUGUSTE RENOIR

32 PORTRAIT D'AMBROISE VOLLARD EN TORÉADOR, *signed and dated 1917*
40½in. by 32½in.

** Commissioned by Ambroise Vollard and remaining in the Vollard Estate until 1946.

See: Ambroise Vollard, *Tableaux, Pastels et Dessins de Pierre-Auguste Renoir*, 1918, vol. I, page 98, no. 391, 'Mon portrait en toréador.'

See: Ambroise Vollard, *La Vie et l'Oeuvre de Pierre-Auguste Renoir*, 1919, page 238, reproduced.

See: Georges Rivière, *Renoir et Ses Amis*, Paris, 1921, page 225, reproduced.

See: Pascal Pia, *Ambroise Vollard, marchand et éditeur*, in *L'Oeil*, no. 3, March 15th, 1955, page 27 reproduced.

See: Georges and Rosamond Bernier, *The Selective Eye, an Anthology from L'Oeil*, New York, 1955, page 185, reproduced.

See: *Art News*, vol. 55, March 1st, 1956, page 45, reproduced.

Exhibited: New York, November-December, 1933, Knoedler Gallery, *Paintings from the Ambroise Vollard Collection*, no. 40, reproduced.

Exhibited: Venice, 1938, *XXIème Exposition Biennale Internationale des Beaux Arts*, lent by Ambroise Vollard.

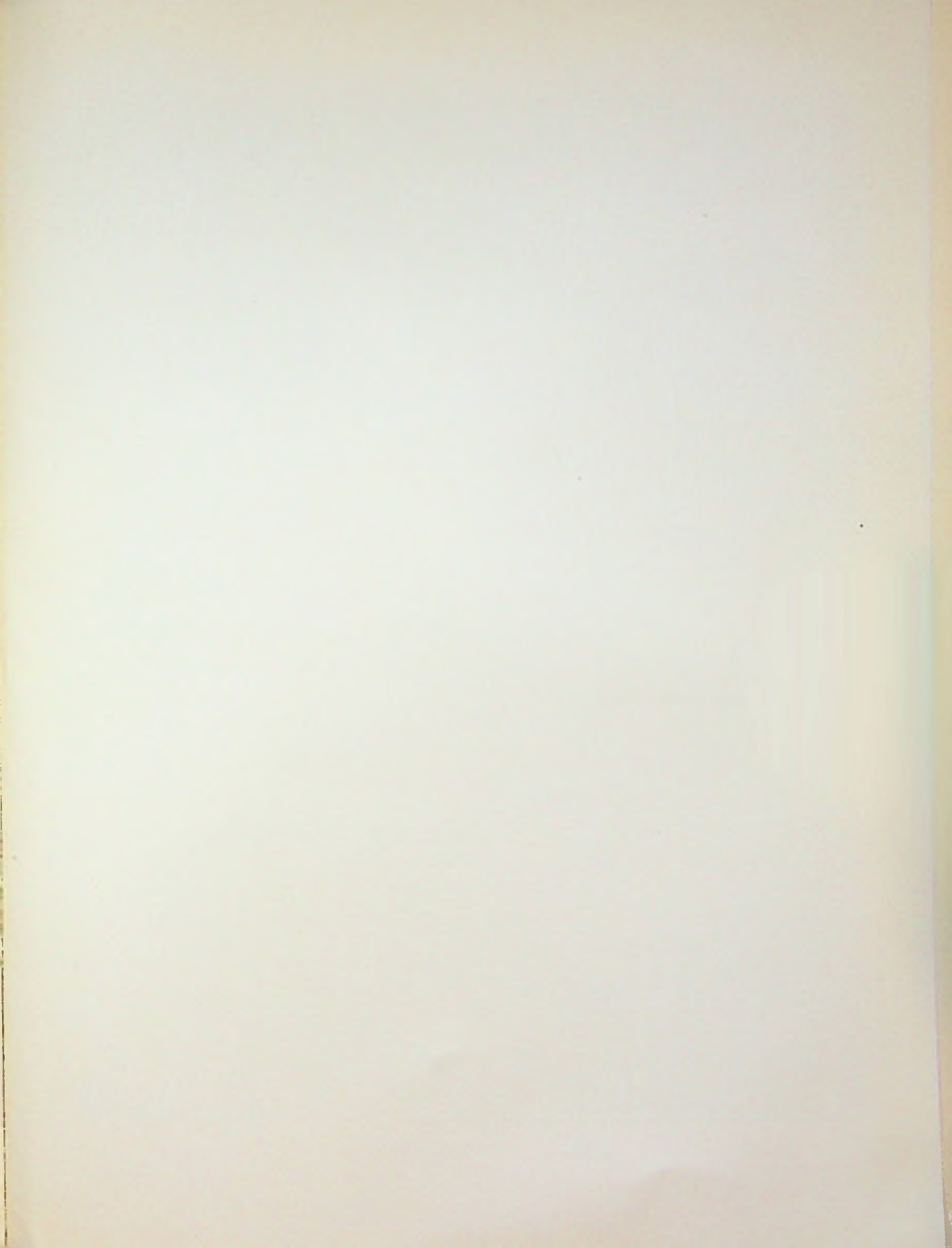
Exhibited: Ottawa, 1950, National Gallery of Canada, *Paintings from the Vollard Collection*, no. 17, reproduced as frontispiece to the catalogue.

Exhibited: Portland, Seattle, San Francisco, Los Angeles, Minneapolis, St. Louis, Kansas City, Detroit and Boston, 1956-57, *Paintings from the Collection of Walter P. Chrysler, Jr.*, no. 95, page 53 in the catalogue, reproduced page 138.

Exhibited: New York, April 8th-May 10th, 1958, Wildenstein Gallery, *Loan Exhibition Renoir*, no. 68, pages 14, 82, reproduced.

[See ILLUSTRATION]







PIERRE-AUGUSTE RENOIR

- 33 MISIA SERT EN ROBE ROSE, signed and dated '04 36½ in. by 29 in.

*** Misia Sert, daughter of Cyprien Godebska, the Russian sculptor, by his first wife Sophie, was born in 1886. In 1901 she married Thadée Natanson who with his brother Alexandre founded the *Revue Blanche*. The circle included Mallarmé, Lautrec, Vuillard, Bonnard, Debussy, Vollard and Renoir amongst many others. When Natanson encountered difficulties Alfred Edwards, an eminent financier, supported him on the condition that Misia became his wife; she married him in 1903. After Edwards' infatuation with Lanthelme in 1907, Misia married the Spanish painter José-Maria Sert.

As well as being painted by Bonnard, Renoir and Vuillard, Misia Sert was Maillol's model for the *Monument Cézanne*.

During Misia's marriage to Edwards Renoir painted her seven times. It is not known whether all these canvases survive. A full-length portrait of small dimensions, painted in 1904 is now in the Ralph M. Coe Collection, Cleveland and a three-quarter length portrait, dated 1906, is in the Barnes Foundation, Philadelphia. The present portrait is probably the one mentioned as the "*portrait in the pink dress*" in Misia Sert's Memoirs. The sittings for it occupied three days a week for a month, each sitting occupying a whole day. Misia was reluctant to pose for it in the manner suggested by Renoir but when it was finished sent Renoir an open cheque, reminding him that Edwards was a rich man: "*I was really angry to discover that he had taken only 10,000 francs. 'It is a very high price, Misia,' he said gravely. 'No picture by a living painter is worth more than that.'*"

In a letter dated July 3rd, 1906, Renoir asks Misia to visit him at Essoyes so that he can complete an eighth portrait but it seems unlikely that this portrait was ever started.

See: Misia Sert, *Mes Souvenirs*, the English edition published under the title *Two or three Muses*, 1953, *passim*, but particularly pages 82-5.

Exhibited: Paris 1943, Galerie Charpentier, *Scenes et Figures Parisiennes*.

Exhibited: New York, April 8th-May 10th, 1958, Wildenstein Gallery, *Loan Exhibition Renoir*, no. 58, page 72, reproduced.

[See ILLUSTRATION]

PIERRE-AUGUSTE RENOIR

34 LE FAISAN SUR LA NEIGE, *signed* 19¼in. by 25½in.

**
* Painted in 1879 as part of the decoration for Alfred Bérard's villa at Wargemont near Dieppe.

From the Collections of the Bérard and Laroche families.

See: N. Bérard, *Renoir à Wargemont*, 1938, reproduced.

See: Michel Drucker, *Renoir*, 1944, page 180.

Exhibited: Paris, 1913, Galerie Bernheim-Jeune, no. 27.

Exhibited: New York, November 8th-December 6th, 1941, Duveen Galleries, *Renoir Centennial Loan Exhibition*, no. 28, reproduced on page 50 of the catalogue.

Exhibited: Paris, April-June 1952, Orangerie, *La Nature Morte de l'Antiquité à nos Jours*, no. 9, page 119 and reproduced as Plate 38 in the catalogue.

Exhibited: Portland, Seattle, San Francisco, Los Angeles, Minneapolis, St. Louis, Kansas City, Detroit and Boston, 1956-57, *Paintings from the Collection of Walter P. Chrysler, Jr.*, no. 79, page 48 and reproduced on page 123 in the catalogue.

Exhibited: New York, April 8th-May 10th, 1958, Wildenstein Gallery, *Loan Exhibition Renoir*, no. 28, page 42, reproduced.

Exhibited: Provincetown, Massachusetts, July 15th-September 15th, 1958, Chrysler Art Museum, *Inaugural Exhibition*, no. 49, pages 26-7 and reproduced on page 89 of the catalogue.

[See ILLUSTRATION]





PIERRE-AUGUSTE RENOIR

- 35 LA FAMILLE, three women with a young child, *signed* 63½in. by 51¼in.

** From the Collection of Ambroise Vollard.
From the Collection of Edouard Jonas.

[See ILLUSTRATION]

Wednesday

26

July 1st, 1959

KER XAVIER ROUSSEL

36 LE REPOS DE DIANE

83in. by 78½in.

** From the Monteaux Collection.

* Exhibited: Paris, 1947, Galerie Charpentier, *Roussel Exhibition.*

HENRI LE SIDANER

37 ROOF TOPS ON A SPRING EVENING, *signed*

50in. by 60in.

** Exhibited: Musée Galliero, April 1948, *Retrospective Le Sidaner Exhibition.*



HENRI DE TOULOUSE-LAUTREC

- 38 LE RETOUR DE LA CHASSE À ALBI, *signed with monogram and dated 1883* 37in. by 54in.

** This picture, painted at Celeyran and including a portrait of the artist's father, is stylistically very close to the *Aux Courses de Chantilly* of 1879 and the *Mail Coach* of 1881.

From the Collection of the Marquis de Marion Gaja, a cousin of Tapie de Celeyran.

Exhibited: Philadelphia, October 29th-December 11th, 1955, Museum of Art, *Toulouse-Lautrec Exhibition*, no. 5, reproduced in the catalogue.

Exhibited: Chicago, January 2nd-February 15th, 1956, Art Institute, *Toulouse-Lautrec Exhibition*, no. 5, reproduced in the catalogue.

Exhibited: Portland, Seattle, San Francisco, Los Angeles, Minneapolis, St. Louis, Kansas City, Detroit and Boston, 1956-57, *Paintings from the Collection of Walter P. Chrysler, Jr.*, no. 82, page 49 in the catalogue, reproduced page 126.

Exhibited: Provincetown, Massachusetts, July-September, 1958, Chrysler Art Museum, *Inaugural Exhibition*, no. 68, pp. 35-36, 108 (reproduced).

[See ILLUSTRATION]

Wednesday

28

July 1st, 1959

MAURICE UTRILLO

39 LE MOULIN DE SANNOIS, *signed, on board*

21in. by 29in.

** Painted circa 1915.

* From the Collection of Madame Napoleon Magne.

[See ILLUSTRATION]



Stanza 11/10/11

Other Properties

ARISTIDE MAILLOL

- 40 FEMME NUE, *red chalk, signed with monogram* 13½in. by 12¾in.

ARISTIDE MAILLOL

- 41 FEMME ETENDUE, *crayon conté, signed with monogram*
13½in. by 12¾in.

MARCEL GROMAIRE

- 42 FEMME NUE ASSISE, *pen and indian ink, signed and dated 1926*
12¾in. by 9¾in.

EUGÈNE DELACROIX

- 43 OVID CHEZ LES SCYTHES, a sheet of figure studies, *pencil, stamped with the mark of the Vente Delacroix [Lugt 838]*
9½in. by 14¼in.

** A sketch for the mural in the library of the French National Assembly.

ALBERT MARQUET

- 44 UN PONT SUR LA SEINE, *pencil and pastel, signed* 4½in. by 6½in.

AMEDEO MODIGLIANI

- 45 FEMME AU CHAPEAU, *pencil, signed* 8½in. by 5in.

** From the Beck Collection.

C. F. DAUBIGNY

- 46 LANDSCAPE with a ploughman, *black chalk* 8½in. by 10½in.

JULES PASCIN

- 47 A SOUTH SEA ISLAND, *watercolour, signed* 7in. by 10in.

ALBERT MARQUET

- 48 CARTHAGE, *pen and indian ink, signed with initials* 3½in. by 4½in.

ALBERT MARQUET

- 49 BATEAUX SUR LA RIVIÈRE, *pen and indian ink, signed*
4in. by 6in.

ALBERT MARQUET

- 50 LE PASSANT, *indian ink, drawn with the brush, signed with initials*
4½in. by 3½in.

CAMILLE PISSARRO

- 51 LA ROUTE À LA VILLE, *black chalk, heightened with white, on grey paper, stamped with initials, recto, 12½in. by 9¾in.; STUDY OF A CHILD, black chalk, on grey paper, inscribed, verso, 9¾in. by 12¾in.*

KEES VAN DONGEN

- 52 LA GOULUE EN DOMPTEUSE, *black ink and pastel, signed*
17 $\frac{1}{2}$ in. by 11 $\frac{1}{2}$ in.

PIETRO ANNIGONI

- 53 NEAR HIGH WYCOMBE, *watercolour, signed, inscribed and dated*
VII-LIII 13in. by 20 $\frac{1}{2}$ in.

PIETRO ANNIGONI

- 54 THE LABOURER, *black and white chalks, on pink prepared paper,*
signed 8 $\frac{1}{2}$ in. by 9 $\frac{1}{2}$ in.

ANDRÉ MASSON

- 55 LE FOU, *coloured chalks, signed* 21 $\frac{1}{2}$ in. by 15 $\frac{1}{2}$ in.
** Exhibited: Paris 1926, Kahnweiler Gallery, Masson Exhibition.

MAXIMILIEN LUCE

- 56 AU BORD DU LAC, *coloured chalks and wash, signed and indistinctly*
inscribed 7in. by 9in.

PAUL SIGNAC

- 57 ANTIBES, *pen and ink and wash, signed and inscribed*
8 $\frac{1}{2}$ in. by 6 $\frac{1}{2}$ in.

** See: *Der Querschnitt*, Düsseldorf, 1921, reproduced.

JULES PASCIN

- 58 ETUDE DE FEMME NUE, *Indian ink drawn with the brush, signed*
10 $\frac{3}{4}$ in. by 8 $\frac{1}{8}$ in.

** Drawn in New York in 1917.

* From the Collection of Horace Brodsky.

HENRI-EDMOND CROSS

- 59 A SHEET of figure and architectural studies, *pencil, inscribed, stamped*
with initials 8in. by 5 $\frac{3}{4}$ in.

JOAN MIRÓ

- 60 FEMME EN RÉVOLTE, *black chalk and watercolour, signed, inscribed*
and dated 26.II.1938 on the reverse 22 $\frac{1}{2}$ in. by 29in.

EDOUARD MANET

- 61 FILLETES AUX TUILERIES, a study for the painting *pastel*
4 $\frac{1}{2}$ in. by 3 $\frac{1}{2}$ in.

** From the Blot Collection, sold Paris April, 1937.

EUGÈNE BOUDIN

- 62 SUNSET over the coast, *pastel, signed with initials* 3 $\frac{1}{2}$ in. by 5 $\frac{1}{2}$ in.

CONSTANTIN GUYS

- 63 A LADY OF FASHION, *pen and ink and grey wash* 7 $\frac{1}{8}$ in. by 5 $\frac{1}{2}$ in.

** From the Collection of Miss Ruth Kay.

PAUL CÉZANNE

- 64 HAGAR IN THE DESERT, *black chalk and watercolour* 17 $\frac{1}{2}$ in. by 12 $\frac{1}{2}$ in.

** From the Collection of Ambroise Vollard.

Exhibited: Santa Barbara, California, 1959, *Loan Exhibition*.



The Property of Mr. Sidney E. Cohn
of New York City

PABLO PICASSO

- 65 GUILLAUME APOLLINAIRE ET MARIE LAURENCIN, *pen and ink, signed*
11 $\frac{5}{8}$ in. by 9in.

** Drawn in 1908.

From the Galerie Kahnweiler.

See: Marcel Adéma, *Apollinaire*, 1954, page 99.

PABLO PICASSO

- 66 FEMME NUE ASSISE, *pen and ink, signed* 9 $\frac{3}{4}$ in. by 6 $\frac{1}{2}$ in.

** Drawn in 1920.

From the Galerie Kahnweiler.

EDOUARD VUILLARD

- 67 LES TOITS ROUGES, *pastel on grey paper signed with initials*
10 $\frac{1}{4}$ in. by 13 $\frac{1}{2}$ in.

** Drawn in Brittany, circa 1900.

EDOUARD VUILLARD

- 68 LA PELOUSE, *gouache and pastel on paper laid down on canvas,*
signed 36 $\frac{1}{2}$ in. by 20 $\frac{1}{2}$ in.

** Drawn circa 1930.

From the Collection of G. Maratier.

See: André Chastel, *Vuillard*, Paris 1946, page 103,
reproduced.

[See ILLUSTRATION]

The Property of L. Eastman, Esq.

EDGAR DEGAS

- 69 TÊTE DE FEMME ROUSSE, *pastel, signed* 15½in. by 15½in.

**
* Drawn about 1888 and said to be a portrait of Mademoiselle Dobigny.

From the Durand-Ruel Collection.

From the Collection of Bernheim Jeune.

From the Collection of Herr Torsten Lublin.

See: H. Hertz, *Degas*, 1920, repr. pl. IV.

See: P. A. Lemoisne, *Degas et son Oeuvre*, 1946, no. 951 bis.

Exhibited: Liljevalchs Konstall, 1954, *From Cezanne to Picasso Exhibition*.

[See ILLUSTRATION]

The Property of Sir John Rothenstein, C.B.E.

FERNAND LÉGER

- 70 DESIGN FOR A MOSAIC in the Eglise d'Assy, Haute Savoie, *pen and ink and watercolour, heightened with bodycolour, signed, inscribed and dedicated to 'Mr. John Rothenstein'*
19in. by 21¼in.





The Property of a Gentleman

VINCENT VAN GOGH

- 71 PAYSAN BÊCHANT, *black chalk, watercolour and gouache, signed*
23½ in. by 17½ in.

** Executed at Etten in September, 1881.

From the Van Biéma Collection.

From the Collection of Charles Val de Lièvre.

This drawing will be reproduced in J. B. de la Faille's definitive edition of the *Oeuvre* of Van Gogh, at present being prepared, under the number 860B.

Sold with a certificate from J. B. de la Faille, dated February 17th, 1959.

[See ILLUSTRATION]

The Property of Robert W. Wentges, Esq.

VINCENT VAN GOGH

72 FEMME PRÈS DE L'ÂTRE, *watercolour*

12in. by 17in.

** Drawn at Nuenen in March, 1885.

From the Collection of F. W. R. Wentges, The Hague.

See: Vincent van Gogh, *Lettres à son frère*, vol. II, p. 467, letter no. 396.

See: J. B. de la Faille, *L'Oeuvre de Vincent van Gogh*, Paris and Brussels, 1928, vol. III, page 89, no. 1223, vol. IV, plate CII.

VINCENT VAN GOGH

73 LE PRESBYTÈRE À NUENEN AU CLAIR DE LUNE 16½in. by 21½in.

** Painted at Nuenen in 1885.

* Van Gogh is thought to have completed only one other canvas of his parent's house (De la Faille, no. 199).

From the Collection of L. C. Enthoven, Voorburg.

From the Collection of F. J. P. van der Eerden, Rotterdam.

From the Collection of F. W. R. Wentges, The Hague.

See: J. B. de la Faille, *Vincent van Gogh*, 1939, page 160, no. 195 [no. 183 in the 1928 edition].

The Property of Ralph Henderson, Esq.

CAMILLE PISSARRO

- 74 PORTRAIT DE PAULÉMILE, seated by a window, signed with initials
16½in. by 13in.

** Painted circa 1892-93.

See: Charles Kunstler, *Paulémile Pissarro*, 1928, reproduced.

See: Charles Kunstler, *Camille Pissarro*, 1930, reproduced.

See: *Revue de l'Art ancien et moderne*, Mars, 1930.

See: L. R. Pissarro and L. Venturi, *Camille Pissarro, Son Art-Son Oeuvre*, 1939, vol. I, page 197, no. 826, vol. II, plate 169.

Exhibited: Paris, March 1893, Galerie Durand-Ruel, *Quatrième Exposition particulière de Camille Pissarro*, no. 45.

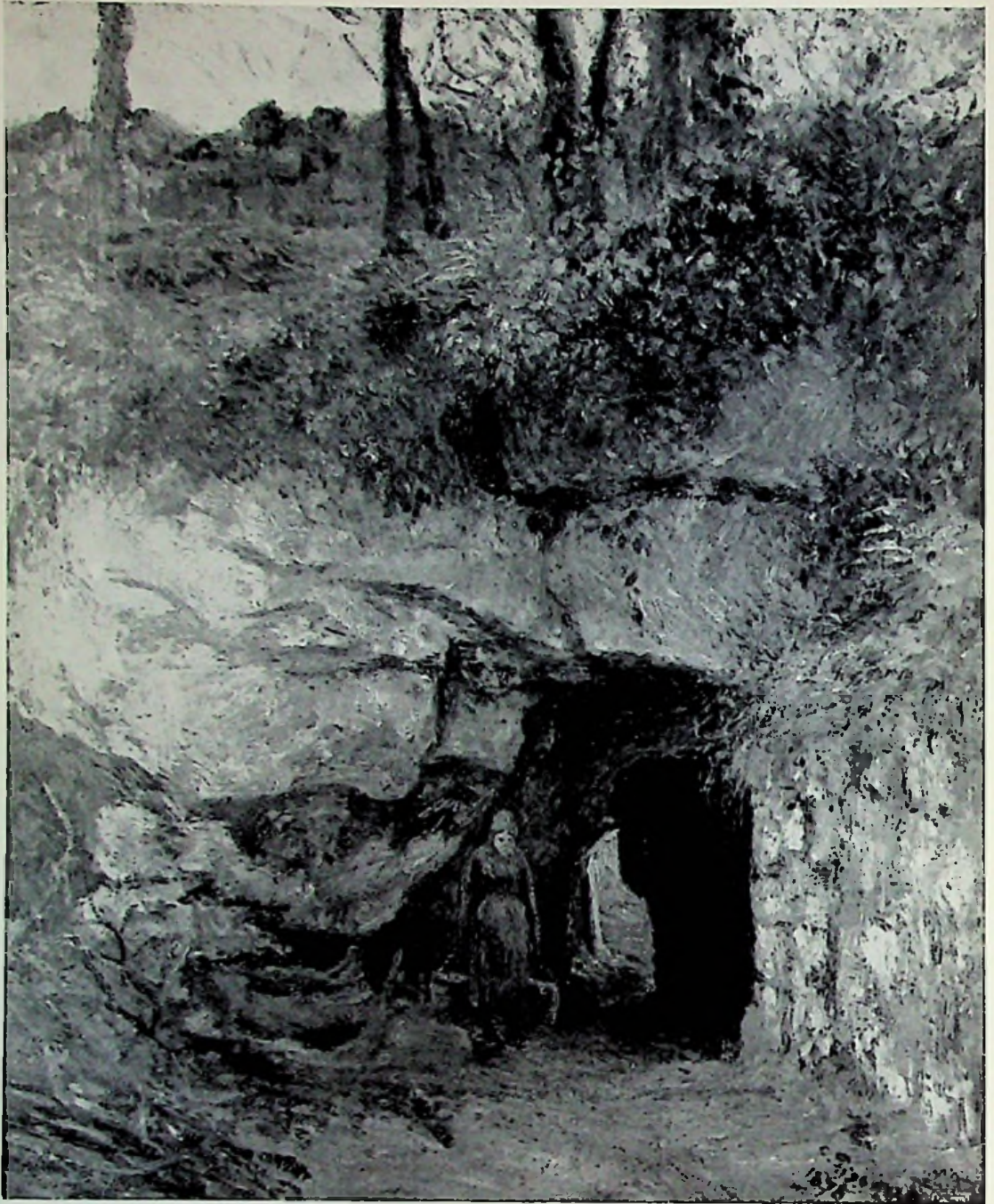
Exhibited: Paris, February-March 1930, Orangerie, *Exposition du Centenaire de la naissance de Camille Pissarro*, no. 79.

Exhibited: Paris, October-November 1934, Galerie Bernheim Jeune, *Cent ans de Portraits français, 1800-1900*.

Exhibited: Paris, April-May, 1936, Galerie Bernheim Jeune, *Portraits de femmes et d'enfants*, no. 24.

[See ILLUSTRATION]





The Property of a Gentleman

CAMILLE PISSARRO

- 75 LA CARRIÈRE À L'HERMITAGE, PONTOISE; a scene in a quarry with
a servant-girl carrying pails of water, *signed and dated* 1878
21 $\frac{1}{4}$ in. by 17 $\frac{3}{8}$ in.

** From the Collection of Lucien Pissarro.
* From the Collection of Orovida Pissarro.

See: L. R. Pissarro and Lionello Venturi, *Camille Pissarro, Son Art-Son Oeuvre*, 1939, vol. I, page 142, no. 438, and vol. II, plate 88.

Exhibited: *Pissarro Exhibition*, 1931-2 [Tate Gallery, June-October, no. 4; Birmingham Museum, October-November, no. 4; Castle Museum, Nottingham, November-December; War Memorial Buildings, Stockport, January, no. 8; Mappin Art Gallery, Sheffield, March, no. 8].

[See ILLUSTRATION]

The Property of a Lady

EDGAR DEGAS

- 76 AUX COURSES, LES JOCKEYS, *stamped with the mark of the Vente Degas, on panel* 18in. by 14½in.

** From the third Vente Degas, Paris, December 11th-13th, 1918, no. 36, reproduced in the catalogue.

From the Collection of Ambroise Vollard.

See: P. A. Lemoisne, *Degas et son Oeuvre*, 1946, vol. II, page 94, no. 184.



The Property of a Gentleman

AMEDEO MODIGLIANI

- 77 PORTRAIT OF BEATRICE HASTINGS seated against a red background,
signed, on board 29in. by 19½in.

** Painted in 1915.

From the Scalvini Collection, Milan.

See: A. Pfannstiel, *Modigliani*, Paris 1929, page 9.

See: G. di San Lazzaro, *Modigliani*, Paris 1953, page 6, reproduced.

See: A. Pfannstiel, *Modigliani et Son Oeuvre*, Paris 1956, page 71, no. 56.

See: Guido Ballo, *Pittori Italiani dal Futurismo a oggi*, Rome, 1956, pp. 33-4, reproduced in colour.

See: Ambrogio Ceroni, *Amedeo Modigliani*, 1958, p. 46, no. 37, reproduced.

Exhibited: Brussels 1950, Palais des Beaux-Arts, *Art Italien Contemporain*.

Exhibited: Amsterdam 1950, Stedelijk Museum, *Figuren uit de Italiaanse Kunst*.

[See ILLUSTRATION]

Various Properties

HANS ARP

- 78 COUPLE, wood, high relief, oval 18in. by 31in., height 2in.

AUGUSTE RODIN

- 79 A LION AT BAY, bronze on a marble base, signed, inscribed and dated 1881 height overall 10½in.

AUGUSTE RODIN

- 80 PORTRAIT HEAD OF HONORÉ BALZAC, bronze on a wooden base, signed height overall 14½in.

The Property of a Gentleman

AUGUSTE RODIN

- 81 CARYATID, bronze, signed height 16in.

** This is the first version for the figure in the Porte de l'Enfer, of which it is believed only two casts were made.
* Purchased from Rodin about 1898 by the present owner's aunt.

The Property of The Most Noble Hugh Richard Arthur,

Duke of Westminster, G.C.M.G., B.S.O. (*dec'd*)

[SOLD BY ORDER OF THE EXECUTORS]

AUGUSTE RODIN

- 82 A PORTRAIT-BUST OF THE HON. GEORGE WYNDHAM, shown full-face, *signed, on a marble socle* height overall 24½in.

** See: Léonce Bénédite, *Rodin*, 1924, page 31 and Plate 60A.

JULES DALOU

- 83 LA BERCEUSE, a mother nursing her child, *signed, inscribed and dated 1875, marble* height 44in.

CHARLES-FRANÇOIS DAUBIGNY

- 84 POINT DU JOUR, cattle watering at a river, *signed and dated 1869* 31½in. by 56½in.

The Property of a Gentleman

JOHAN BARTOLD JONGKIND

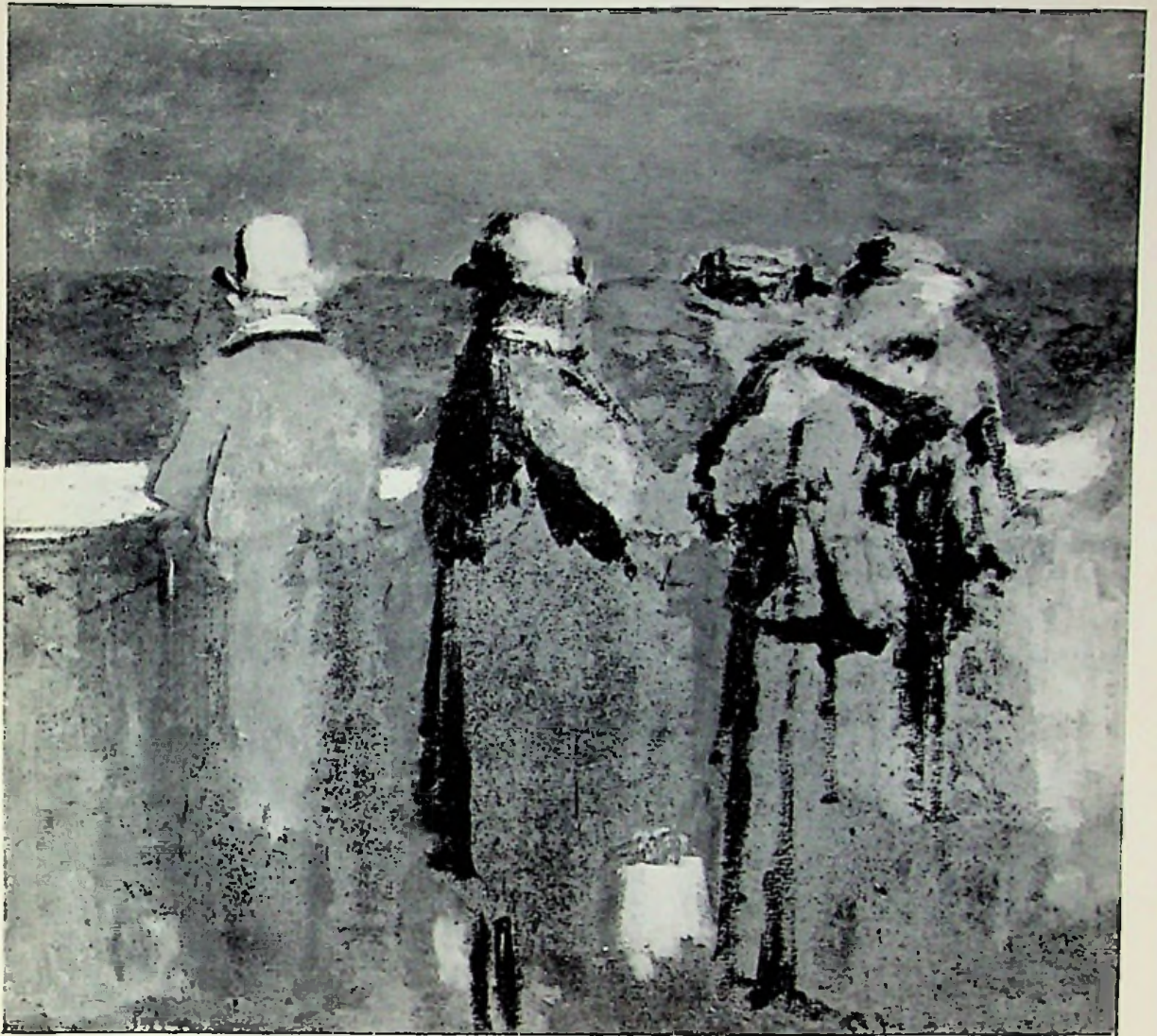
- 85 BOULEVARD MONTPARNASSE, clair de lune, *signed, inscribed and dated 1870, on panel* 10½in. by 16in.

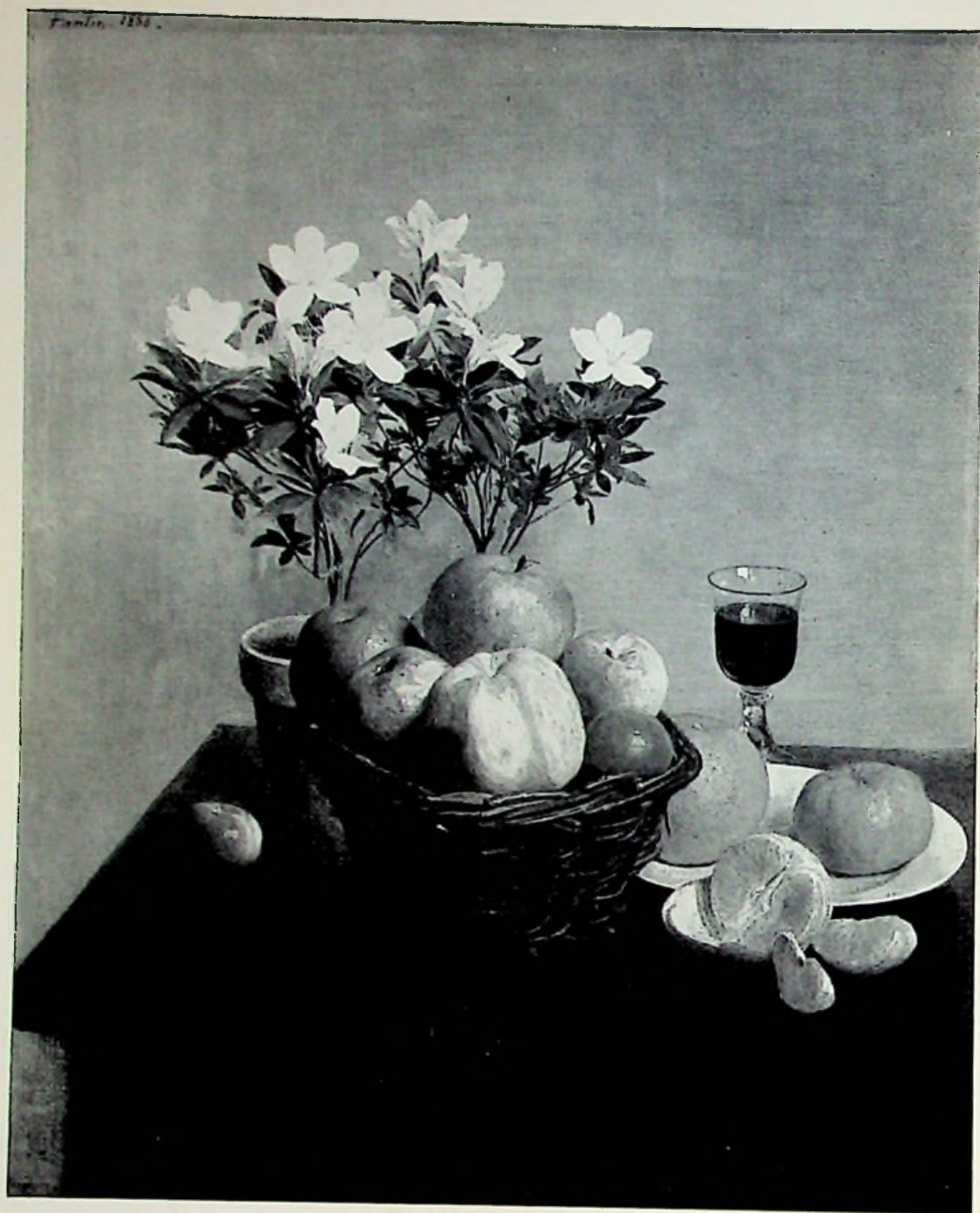
EDOUARD VUILLARD

- 86 PERSONNAGES au bord de la mer, *signed, on panel* 15½in. by 17¼in.

** Exhibited: Laren 1958, Singer Museum, *Kunstbezit Rondon Laren*, no. 248.

[See ILLUSTRATION]





HENRI FANTIN-LATOURE

- 87 NATURE MORTE AVEC UN POT D'AZALÉES BLANCHES, fruit and a wine glass on a table, light background, *signed and dated 1866*
28½in. by 23½in.

** See: Madame Fantin-Latour, *Catalogue de l'oeuvre complet de Fantin-Latour*, 1911, page 41, no. 291.

Exhibited: Laren 1958, Singer Museum, *Kunstbezit Rondon Laren*, no. 235.

[See ILLUSTRATION]

Other Properties

EUGÈNE BOUDIN

- 88 LE BASSIN DU HAVRE, *signed and dated '76* 9½in. by 12in.

EDOUARD VUILLARD

- 89 DANS LA BIBLIOTHÈQUE, *signed* 26½in. by 26¼in.

** From the Roussel Collection.

ALPHONSE QUIZET

- 90 PRINTEMPS À MONTMARTRE, *signed, on board* 28½in. by 39in.

** Painted in 1918.

MAURICE BRIANCHON

- 91 NEUILLY-SUR-SEINE, maronniers en fleur, *signed* 25¾in. by 31½in.

** Exhibited: Toronto 1937, *Brianchon Exhibition*, no. 102.

BLANCHE MONET-HOSCHEDÉ

- 92 LE LAC DU BOURGET, *signed* 23in. by 28in.

GUSTAVE COURBET

- 93 LA SOURCE DE LA LOUE, *signed and dated '66* 31½in. by 39in.

GUSTAVE COURBET

- 94 BICHES EFFRAYÉES, a snowy landscape, *signed* 17in. by 23½in.

ANDRÉ DUNOYER DE SEGONZAC

- 95 FEMME NUE COUCHÉE, *signed*, canvas mounted on board
11¾in. by 19¼in.

** Painted in 1924.

Sold with a certificate by Segonzac dated December 15th, 1958.

FILIPPO DE PISIS

- 96 A SOHO FISH SHOP, *signed* 15¾in. by 17¼in.

** Painted circa 1936.

N. V. DIAZ DE LA PENA

- 96A A HEATHLAND LANDSCAPE 9½in. by 11¾in.

ALBERT LEBOURG

- 97 LE BAC À LA BOUILLE, coucher du soleil, *signed* 26in. by 39½in.

** From the Mollet Collection.

See: L. Bénédict, *Albert Lebourg*, 1923, no. 1490.

Exhibited: Paris 1916, *La Triennale*, no. 103.

Exhibited: Paris 1923, Galerie Georges Petit, *Exposition Albert Lebourg*.

HENRI FANTIN-LATOURE

- 98 LA BAIGNEUSE 6½in. by 11½in.

ANDRÉ BAUCHANT

- 99 TAMARISC EN FLEUR À LA CÔTE BASQUE, *signed and dated 1946*
23in. by 28in.
** Exhibited: Paris 1949, Galerie Charpentier, *André Bauchant Exhibition.*

ANDRÉ BAUCHANT

- 100 JOUR DE FÊTE À CHÂTEAU RENAULT, *signed and dated 1949*
25in. by 35½in.
** Exhibited: Paris 1949, Galerie Charpentier, *André Bauchant Exhibition.*
Exhibited: Paris 1954, Galerie Charpentier, *Plaisirs de la Campagne.*

HENRI MATISSE

- 101 LES BATEAUX DE PÊCHE, *signed* 10¾in. by 13½in.
** Painted at Cherbourg in 1918.
From the Bellerive Ouchy Collection, Catalogue no. 297.
Exhibited: Paris, May 1919, Galerie Bernheim Jeune, *Exposition Matisse, Oeuvres Recentes*, no. 9.
Exhibited: Basle 1953, Kunsthalle, no. 149.

CHARLES FRANÇOIS DAUBIGNY

- 102 UN FLEUVE EN ÉTÉ, *signed and dated 1877, on panel*
11½in. by 19½in.

WILLY MUCHA

- 103 COLLIOURE JAUNE, *signed* 25½in. by 31¼in.
** Painted in 1949.

WILLY MUCHA

- 104 LE MIRADOU 25½in. by 23½in.
** Exhibited: Paris 1956, Galerie Charpentier, *Ecole de Paris*

HENRI FANTIN-LATOURE

- 105 DEUX ONDINES, *signed* 21in. by 25¼in.

** See: Madame Fantin-Latour, *Catalogue de l'Oeuvre Complet de Fantin-Latour*, 1911, no. 1972.

PIETRO ANNIGONI

- 106 LANDSCAPE near the coast, *signed and dated LII, on board*
22in. by 26in.

THÉODORE ROUSSEAU

- 107 NEAR FONTAINEBLEAU, *signed, on panel, unframed* 10¾in. by 14in.

** From the Collection of L. Mante.

THÉODORE ROUSSEAU

- 108 EN AUTOMNE, *signed, on board, unframed* 14½in. by 22½in.

HENRI-JOSEPH HARIGNIES

- 109 PRÈS DU LAC, *signed and dated 1909, unframed* 14¾in. by 21½in.

CHARLES-FRANÇOIS DAUBIGNY

- 110 COUCHER DE SOLEIL, *signed and dated 1874, on panel, unframed*
15¼in. by 26½in.

ANSELM FEUERBACH

- 111 A FEMALE NUDE, half length 30½in. by 22¾in.

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STANISLAS LÉPINE

- 112 AUX BORDS DU FLEUVE, *signed* 17½in. by 31½in.

JEAN MARCHAND

- 113 LA LECTRICE, fond vert, *signed* 28in. by 23in.

JEAN MARCHAND

- 114 LA ROCHELLE, *signed* 21in. by 25½in.

ROBERT HUMBLLOT

- 115 LES MEULES, *signed and dated '45* 23½in. by 35½in.

CHARLES CAMOIN

- 116 A HARBOUR SCENE with peasant women on a quay in the foreground,
signed 25½in. by 31½in.

THÉODORE ROUSSEAU

- 117 CRÉPUSCULE, FORÊT DE FONTAINEBLEAU, *signed and dated '61, on*
panel 10¾in. by 13¾in.

MAURICE UTRILLO

- 118 RUE CORTOT, *signed, on board* 11½in. by 14½in.

** Painted in 1908.

See: A. Tabarant, *Utrillo*, 1926, page 116, reproduced.

Exhibited: Minneapolis, May 8th-July 8th, 1926, Institute of Arts.

JEAN-BAPTISTE-CAMILLE COROT

- 119 LA TOUR DANS LES ARBRES, *signed, on panel* 7 $\frac{3}{4}$ in. by 9 $\frac{7}{8}$ in.

*** Painted circa 1865.

See: Alfred Robaut, *L'Oeuvre de Corot*, 1905, vol. III, p. 126, no. 1607.

VICTOR VIGNON

- 119A FERME AVEC UN POMMIER EN FLEUR, *signed* 14 $\frac{3}{4}$ in. by 18in.

HENRI-JOSEPH HARPIGNIES

- 120 LES ETANGS, *signed* 8 $\frac{3}{4}$ in. by 17in.

CHARLES-FRANÇOIS DAUBIGNY

- 120A A VILLAGE on the banks of a river, *signed and dated 1877*
22in. by 40in.

*** From the Collection of Ernest Marioton.

STANISLAS LÉPINE

- 121 LA VILLE INDUSTRIELLE, *signed* 12 $\frac{1}{2}$ in. by 17 $\frac{1}{2}$ in.

THÉODORE ROUSSEAU

- 121A A HEATHLAND LANDSCAPE with a traveller on a country road, *signed, on panel* 11 $\frac{1}{2}$ in. by 15 $\frac{1}{2}$ in.

ALFRED DE DREUX

- 122 DEUX CHASSEURS, *signed* 16 $\frac{3}{4}$ in. by 17 $\frac{1}{4}$ in.

STANISLAS LÉPINE

- 123 LE QUAI DE LA GARE, PARIS, *signed* 14 $\frac{3}{8}$ in. by 23in.

MAURICE DE VLAMINCK

- 124 LE DÉBIT DE VINS, *signed* 25 $\frac{5}{8}$ in. by 31 $\frac{3}{4}$ in.

** Painted in 1924.

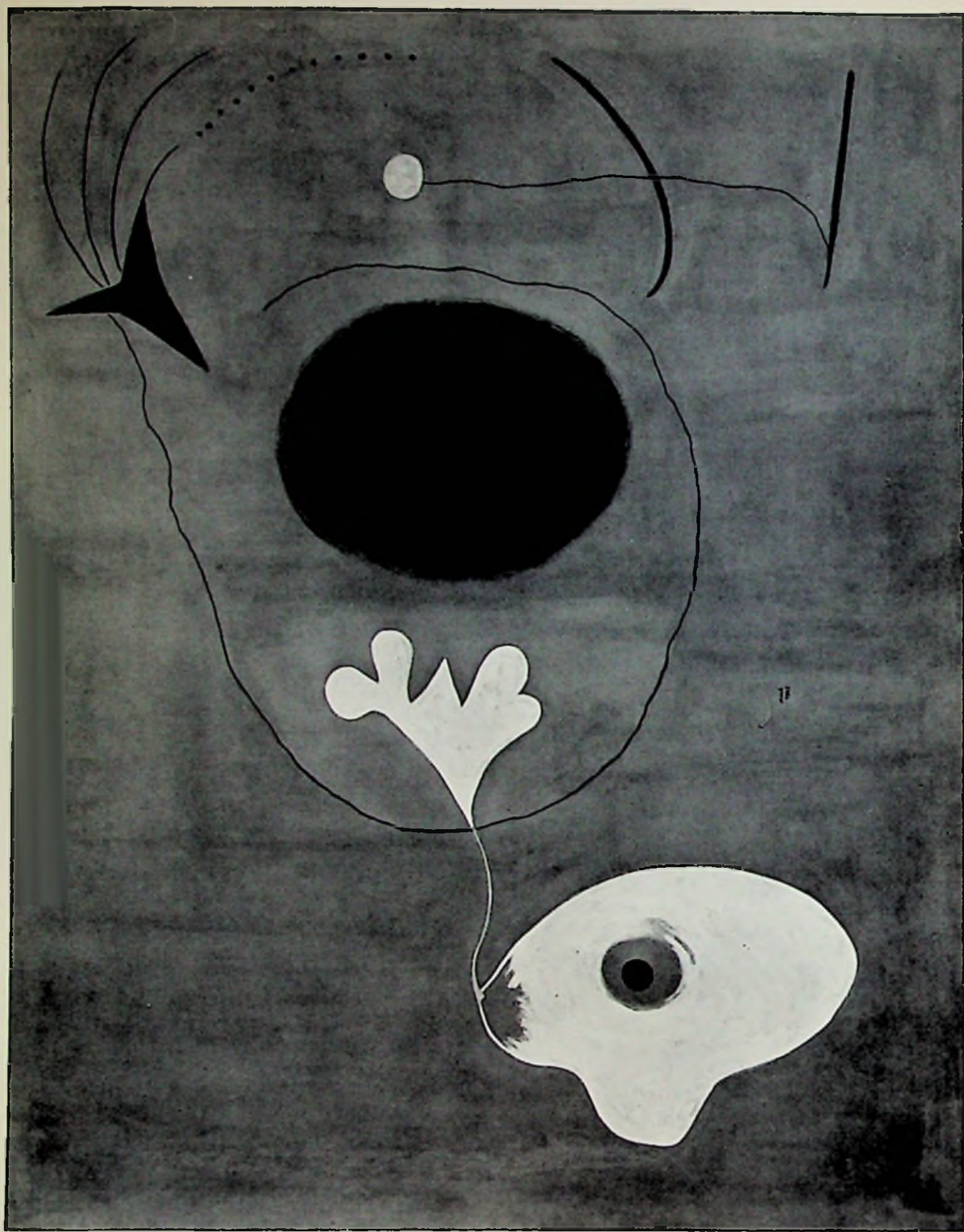
From the Collection of Victor Olivet.

See: J. Sauvage, *Vlaminck*, no. 126, repr. in colour.

Exhibited: Geneva 1954, *Trésor des Collections Romandes*, no. 199.

Exhibited: Geneva July 17th-September 11th, 1958, Musée de l'Athénée, *Du Fauvisme à nos jours*, no. 33.





The Property of a Gentleman

NICOLAS DE STAËL

- 125 COMPOSITION en bleu, rouge et noir 31½in. by 25½in.

** Painted in 1946.

This painting will be included in the *Catalogue raisonné* of de Staël by J. Dubourg at present in course of preparation.

The Property of Aldo van Eyck, Esq.

JOAN MIRÓ

- 126 COMPOSITION SANS TITRE, signed and dated 1927 45in. by 57½in.

** From the Collection of Alphonse Kann.
From the Galerie Jeanne Bücher, Paris.

One of the twelve canvases with the theme *Cheval-Cirque*, completed by Miró in 1927.

See: *Cahiers d'Art*, 1934, I-iv, illustration to a group article on Miró with contributions by Christian Zervos, Maurice Raynal, Robert Desnos, Benjamin Péret, Ernest Hemingway, René Gaffé, Ragnar Hoppe, George Antheil, Will Grohmann, Léonide Massine, Vicente Huidobro, etc., p. 40, figure 23.

See: J. J. Sweeney *Joan Miró*, Museum of Modern Art Publication, 1941, pages 35-36.

[See ILLUSTRATION]

The Property of Terence Battigan, Esq.

EDOUARD VUILLARD

- 127 LA SALLE À MANGER, *signed, on panel* 11in. by 20in.,

** Painted circa 1900.

EDOUARD VUILLARD

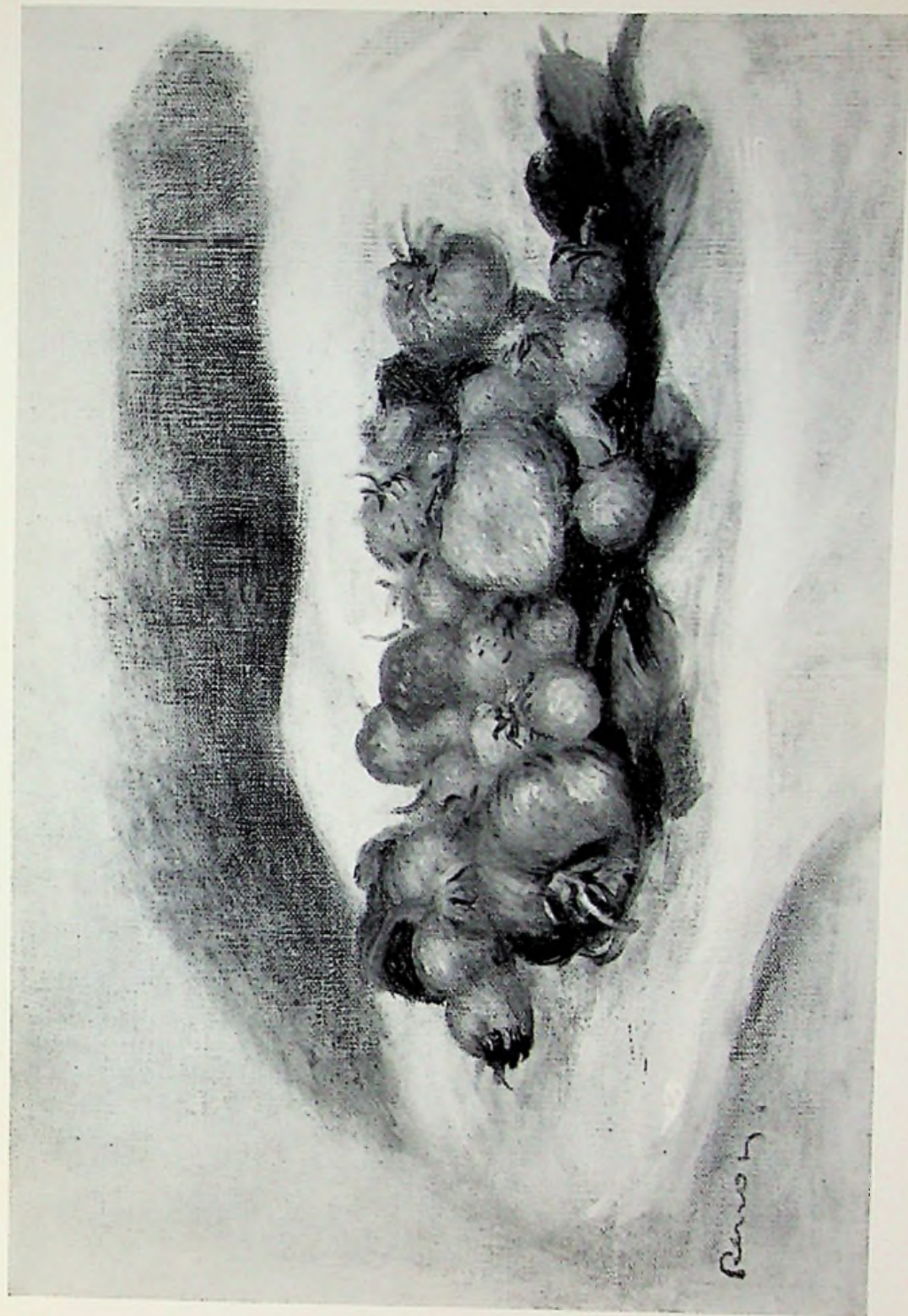
- 128 LA TABLE, *signed, on board* 15½in. by 11½in.

PIERRE-AUGUSTE RENOIR

- 129 STRAWBERRIES on a white cloth, *signed* 9½in. by 14½in.

** From the Collection of Ambroise Vollard.
See: Ambroise Vollard, *Tableaux, Pastels et Dessins de Pierre-Auguste Renoir*, 1918, vol. II, page 116, reproduced.

[See ILLUSTRATION]



The Property of Mrs. Vera Schaufeld

PIERRE-AUGUSTE RENOIR

- 130 ESQUISSE DE PAYSAGE—maisons parmi les arbres, *stamped with the facsimile signature of the atelier* [Lugt 2137B] $5\frac{1}{4}$ in. by $10\frac{1}{4}$ in.

** Painted in 1895.

From the Collection of Eugène Löwy.
From the Galerie Flechtheim, Düsseldorf.

See: *L'Atelier de Renoir*, published by Bernheim-Jeune, 1931,
plate 34, no. 94, reproduced.

The Property of a Lady

PIERRE-AUGUSTE RENOIR

- 131 PAYSAGE DU MIDI, *signed with initial* $6\frac{1}{4}$ in. by $9\frac{1}{4}$ in.

** See: Ambroise Vollard, *Tableaux, Pastels et Dessins de Pierre-Auguste Renoir*, 1918, vol. II, plate 179.

The Property of R. C. M. Cotts, Esq.

EUGÈNE BOUDIN

132 LE HAVRE, *signed, inscribed and dated '87, on panel 11in. by 14in.*

The Property of L. G. Braathen, Esq.

PIERRE BONNARD

133 SAINT TROPEZ, *signed*

17½in. by 21¼in.

** From the Dorival Collection.
*

[See ILLUSTRATION]





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The Property of Madame Valentine Segal

MAURICE DE VLAMINCK

134 NORMANDIE, pommiers dans la neige, *signed*

21in. by 25in.

** Painted circa 1930.

[See ILLUSTRATION]

The Property of a Gentleman

CAMILLE PISSARRO

- 135 PRAIRIES D'ERAGNY, LE POMMIER, *signed and dated '94*
10 $\frac{1}{4}$ in. by 13 $\frac{1}{2}$ in.

** From the Collection of Emile Strauss.
See: L. R. Pissarro and Lionello Venturi, *Camille Pissarro, Son Art-Son Oeuvre*, 1939, vol. I, page 202, no. 874, vol. II, plate 178.





The Property of Mrs. Charles Mather

EUGÈNE BOUDIN

- 136 UNLOADING FISHING BOATS, *black chalk, pastel and watercolour,*
signed *5½in. by 8½in.*

MARIE LAURENCIN

- 137 TÊTE DE JEUNE FILLE, *pencil and watercolour, signed* *9½in. by 7¼in.*

EUGÈNE BOUDIN

- 138 VENISE, entrée du Grand Canal, *signed* *14in. by 21¼in.*

** Painted in 1892.

See: Claude-Roger Marx, *Eugène Boudin*, Paris 1927, plate 43.

[See ILLUSTRATION]

JEAN-BAPTISTE-CAMILLE COROT

- 139 LE PÂTURAGE, *signed, on panel* 11 $\frac{7}{8}$ in. by 18 $\frac{1}{4}$ in.

** From the Collection of Monsieur Héle, 1901.

See: Alfred Robaut, *L'Oeuvre de Corot*, 1905, vol. III, no. 1969.

CAMILLE PISSARRO

- 140 LE LABOUR À ERAGNY, *stamped with initials, on panel* 6 $\frac{1}{8}$ in. by 9 $\frac{1}{4}$ in.

** Painted circa 1886.

From the Collection of Lucien Pissarro.

From the Collection of Miss Orovida Pissarro.

See: L. R. Pissarro and L. Venturi, *Camille Pissarro, Son Art-Son Oeuvre*, Paris 1939, vol. I, p. 180, no. 706, vol. II, p. 147, no. 706.

PIERRE-AUGUSTE RENOIR

- 141 PETITE BAIGNEUSE, *signed with initial, canvas mounted on panel* 5in. by 3 $\frac{7}{8}$ in.

** See: Ambroise Vollard, *Tableaux, Pastels et Dessins de Pierre Auguste Renoir*, Paris, 1918, vol. II, p. 157.

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